

HUDSON-FULTON PAGEANT OF DRAMATIZATIONS



The Book
of the
WORDS



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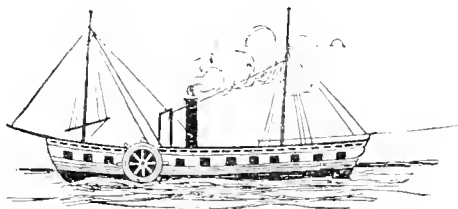
GRATEFUL ACKNOWLEDGMENTS ARE
HEREBY MADE TO MISS MADALENE
BARNUM OF THE BROOKLYN TRAINING
SCHOOL, TO MR. WILLIS A. HUNTLEY,
PRINCIPAL OF P. S. 155, BROOKLYN, AND
TO MY ASSOCIATES ON THE HUDSON-
FULTON COMMITTEE OF THE SCHOOL,
THE MISSES PRUDDEN, SMITH, MOR-
RISON, MacCABE, GLACKEN, GEISS AND
LAUFER.

Hudson-Fulton Pageant *of* Dramatizations

A TYPICAL PAGEANT OF
UNITED STATES HISTORY

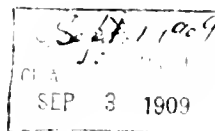
BY

NORBERT JOHN MELVILLE



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Hudson-Fulton Pageant of Dramatizations

PROGRAM

A PROLOGUE IN TABLEAUX

Choral Verse I.—“Flow on, Noble Hudson”.....The School
The Birth of the River.—The Second Year.
I. The Hills. II. The Forest. III. The Spring and the Brook.

THE FIRST EPISODE—THE INDIANS

Choral Verse II.....The School
Part I. The Indians at Play.—The Kindergarten.
Part II. Indian Life.—The First Year.
Scene 1. An Indian Meeting.
Scene 2. An Indian Corn Festival.
Part III.—Scenes from Hiawatha.—The Third Year.
Scene 1. Hiawatha's Childhood.
Scene 2. Hiawatha's Sailings.
Indian Rejoicing.—All the Indians.

THE SECOND EPISODE—THE COMING OF THE DUTCH

Choral Verse III.....The School
The Arrival of Henry Hudson.—The Fourth Year.
Chorus.—Holland's National Hymn.....The School

THE THIRD EPISODE—THE COMING OF THE ENGLISH

Choral Verse IV.....The School
New Amsterdam Becomes New York.—The Fifth Year.

THE FOURTH EPISODE—THE REVOLUTION

Choral Verse V.....The School
Reading of the Declaration in New York.—Sixth Year, First Half.
Chorus.—“Hail Columbia”.....The School

PROGRAM—Continued.

THE FIFTH EPISODE—FULTON'S INVENTION

Choral Verse VI.....The School
 Scene 1.—Inventing the Steamboat. / The Sixth Year,
 Scene 2.—The Success of the Clermont. } Second Half.
 Parade in Honor of Fulton.—The Sixth Year.
Music.—“The Red, White and Blue”.....Orchestra or Chorus

AN EPILOGUE IN SCENES

THE RIVER IN RELATION TO SCIENCE, ART AND COMMERCE

 Part I.—The River and the Science of Forestry.—Eighth Year, First Half.
I. Studying the Forests. II. Spraying the Trees. III. Fighting Forest Fires.
 Part II.—The River and the Art of Literature.—Seventh Year, First Half.
 Scene 1.—Rip Van Winkle Invited by the Dwarf.
 Scene 2.—In the Cave of the Dwarfs.
 Scene 3.—Return of Rip Van Winkle.
Choral Verse VII.....The School
 Part III.—The River and Domestic Commerce.—Seventh Year, Second Half.
 The Gateway for the products of New York State and the West.
 Part IV.—The River and Foreign Commerce.—Eighth Year, Second Half.
 The Gateway for the Nations.
 Folk Dances of the Nations.

FINALE

HUDSON-FULTON REJOICING

 Father Knickerbocker Calls upon All Nationalities to Participate.
Chorus.—“America”.....All
 Father Knickerbocker Summons the People of the Past.
 All Participants Pass before Him in Review.
 Salute to the Flag.
Chorus.—“The Star Spangled Banner”.....All

FLOW ON NOBLE HUDSON

Air, "Flow Gently, Sweet Afton"*

Choral Verses.....Dr. John D. Melville

I

Flow on, noble Hudson, from mountain to sea!
We, Empire State children,† are lovers of thee.
By thy flowing waters our fortunes are made.
Flow on, noble Hudson, refuse not thy aid.
Thy birth's in the mountains that tower toward the north,
A rivulet nameless thou first gushest forth;
But soon fed to fullness by torrent and stream
Thy bosom bears ships moved by breeze or by steam.

II

Through numberless ages thy waters rolled on;
Gave drink to the bison, elk, bear, and wild swan;
Bore up the fierce Mohawk in birch bark canoe,
While squaws tilled the fields where the maize tassels grew.
The brave smoked his pipe, or shot darts at the deer,
Or went on the warpath when danger was near,
Bore scalps in his belt, yet he gave honor due
To heaven's great spirit, the good Manitou.

III

'Tis three hundred years since that September day
When Hudson's Half-Moon shed her light in the bay,
Saw Manhattan Island, Storm King, and Crow's Nest,
Saw forests unending roll on to the west.
No trace of a house save a wigwam or two
Where groups of wild red men appeared to the view,
Amazed at the ship with its sails flapping white
As though a great eagle had burst into sight.

*Page 10 of "Most Popular Home Songs," published by Hinds, Noble & Eldredge, N. Y.

†Or sons of New Jersey.

IV

Then soon the brave Dutchmen build homes on thy strand,
And Stuyvesant stumping brings down his mailed hand.
Anon o'er thy waters Britannia's guns roar,
Saluting her standard that floats o'er thy shore.
Then English is taught to thy children at school,
And New York is happy beneath foreign rule;
And thou didst flow onward all stately the while
Men flocked here from Britain and Erin's green isle.

V

Columbia's proud sons now felt tyranny's sting
And burned with a hatred for England's mad king,
And said, "We for taxes will pay ne'er a groat,
Unless for their raising and spending we vote."
Then Washington marched here to fight on thy banks,
And colonies thirteen sent troops to his ranks,
Declared themselves states, independent and free,
And drove all the redcoats in flight o'er the sea.

VI

As time flashes onward, behold! a great man,
By genius uplifted, conceives the bold plan
Of driving a chariot afloat on thy stream
With wheels splashing water and steeds breathing steam.
'Tis Fulton who first drove his car o'er thy wave,
His good ship, the Clermont, that steamer so brave.
Then honor both him and the mariner bold
Who sailed up thy stream in the famed days of old.

VII

And now, Father Hudson, how fair and how grand
The cities and villas that stretch o'er thy strand!
They owe all their beauty and grandeur to thee,
Thy glorious bay, and thy outlets to sea.
While time shall roll onward thy waters shall flow;
The health and the wealth of thy children shall grow;
To earth's farthest portals thy glory shall shine.
Flow on, noble Hudson, great river divine!

A PROLOGUE IN TABLEAUX

Choral Verse I.....The School

THE BIRTH OF THE RIVER—THE SECOND YEAR

SCENE 1.—THE HILLS

A tableau for 12 girls or boys. Time: 3 minutes.

PLAN

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The pupils are grouped as above on each side of the scene.

DRESS: Gowns of brown, so that only the head is uncovered.

During the scene the following verses may be recited (page 15 of "Approved Selections—Second Year"*):

All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.
The purple-headed mountain,
The river running by,
The morning, and the sunset
That lighteth up the sky.
He gave us eyes to see them,
And lips that we might tell,
How great is God Almighty,
Who hath made all things well.

SCENE 2.—THE FOREST

A tableau for 18 pupils. Time: 3 minutes.

DRESS: Children dress in green. They carry branches. Evergreens are best.

The children are grouped around the hills from Scene 1. If water scenes are to follow, room must be left for the stream to pass in and out. One or more pupils may recite the following verses (page 10 of "Approved Selections—Third Year"*):

The Tree's early leaf-buds were bursting their brown;
"Shall I take them away?" said the Frost, sweeping down.
"No, leave them alone
Till the blossoms have grown,"
Prayed the Tree, while he trembled from rootlet to crown.
The Tree bore his fruit in the midsummer glow;
Said the girl, "May I gather thy berries now?"
"Yes, all thou canst see;
Take them: all are for thee."
Said the Tree, while he bent down his laden boughs low.

*Published by Hinds, Noble and Eldredge, New York.

SCENE 3.—THE SPRING AND THE BROOK

A drill for about 12 pupils.

THE SPRING.—The children come in among the hills from Scene 1. The leader forms a smaller circle inside. (Snail Game.) Music suggesting water is played while the pupils make circles with both arms to act out the bubbling of the water. The air of the "Brook Song" from the "Gaynor Song Book" might be played at this time.

THE BROOK.—The circle unwinds and forms a brook. The first two pupils form a bridge. The others, with tripping step, form a brook going under the bridge and among the hills or among the hills and trees from the preceding scene.

During the brook drill one or more children may recite the following verses (page 4 of "Approved Selections—Second Year"*):

"Stop, stop, pretty water!"
Said Mary one day,
To a frolicsome brook
That was running away.

"You run on so fast!
I wish you would stay;
My boat and my flowers
You will carry away."

"But I will run after,
Mother said that I may;
For I would know where
You are running away."

FIRST EPISODE—Part I

Choral Verse II.....The School

THE INDIANS AT PLAY—THE KINDERGARTEN

A game for five girls and five boys, or more.

PLACE: In front of an Indian wigwam. Time: 4 minutes.

DRESS: The children dress like Indians. The boys carry bows and arrows. The girls carry Indian dolls. (For suggestions, see Appendix.)

1. The Indian girls come in front of the wigwam. The boys sit down near it.

2. The girls sing, "Kawas, Thy Baby Is Crying," from "Indian Story and Song," Fletcher, page 109, as given below.

3. After the song, the girls walk away, rocking their dolls in time with the music. They lay down their dolls in the wigwam. Then they form a circle with the boys. All sit down.

4. A Dancing Game. Music: "Ichibuzzhi," from "Indian Story and Song," page 18. One girl dances in the center for a short time. Then she dances in front of one boy. She gets him to dance with her. Each girl does the same. At last they all skip away.

*Published by Hinds, Noble and Eldredge, New York.

KAWAS, THY BABY IS CRYING.

By permission of Mrs. F. L. Litcher



FIRST EPISODE—Part II, Scene 1

INDIAN LIFE—THE FIRST YEAR

AN INDIAN MEETING

A tableau and drill for 11 girls and 20 boys, if space permits.

PLACE: In front of an Indian wigwam. Time: 4 minutes.

DRESS: Indian style. The girls string beads and make raffia mats. The boys have bows and arrows, if possible. Two pupils have drums or Indian sticks. Two have rattles. (For suggestions on costumes, etc., see Appendix.)

PLAN OF TABLEAU

D

1-2-3-4

March on

Exit

C

A

B

1, 2—Drummers.

3, 4—Indians with rattles.

A Squaws (about 11, if space permits).

B Council Chief with two or three attendants.

C Indian tribe. (About 16 boys, if space permits.)

D Indian wigwam.

1. The Indians with drums and rattles (1, 2, 3, 4) take their places beside the wigwam. The drums beat time for a march and continue during 2.

2. The Indians march to their places in the order A, B, C. The squaws sit down and begin work. The rest stand. Then the drums stop.

CHIEF: Welcome to our happy hunting ground.

FIRST ATTENDANT: Hark to the sounds of the river.

(The warriors put their right hands to right ears and listen.

Then they put left hands to left ears and listen.)

SECOND ATTENDANT: Look to the land of the rising sun.

(The warriors put their right hands to foreheads and look.)

CHIEF: Brothers, take your bows and arrows.

(Each warrior lifts his bow from his right shoulder.)

CHIEF: Aim to the East. (The warriors obey.)

Aim to the West. "

Aim to the North. "

Aim to the South. "

Replace. "

Let us march on to the Great River.

(The drums beat in march time. The squaws stand. They march off one by one. Warriors follow. Chief and attendants leave.)

FIRST EPISODE—Part II, Scene 2

CORN FESTIVAL.—THE FIRST YEAR

A drill for 20 boys or girls, if space permits.

PLACE: In front of a wigwam. An Indian chief sits smoking an Indian pipe. An Indian corn grinding stone is in the center of the stage.

Time: 3 minutes.

DRESS: Indian. (For suggestions on costumes, etc., see Appendix.)

THE SCENE

The boys march from the rear of the assembly room down aisles, 10 on one side and 10 on the other, keeping time to drums. Each boy carries cornstalks or ears of corn.

The boys form a circle in front of the wigwam. The chief comes forward and offers the following song, which the boys repeat, bending downward, hands pointing to floor:



Yan i tam U yan i tam te ke na wi ta lub lai U nang way



Then the boys take places at the grinding stone, four at a time. Others sing the following corn song to the music of "Red Wing":

Elu homa
Yallanine
Elu homa
Yallanine
Awehliuia kivai i
Immua kwagia
Tonau eshto wi yaue
Heya haya hey
Le wanima wi lauteapa
Awayane
Hawilaua lit tlea

The boys now dance around the stone now covered with corn. They give the following Indian yell:

Ho wi lo ki wa wi le!

Then they dance off the scene and down the aisles.

FIRST EPISODE—Part III—Scene 1

HIAWATHA'S CHILDHOOD.—THIRD YEAR.

I.—Tableau for one girl.

PLACE: In front of a wigwam. If possible represent the forest and the Great Sea Water.

DRESS: Dress of Indian Squaw. Doll to represent papoose. If possible have papoose swinging from tree.

Nokomis comes out of wigwam, takes the papoose from tree. She sits down in front of wigwam with papoose across her knees and sings, "Ewa-yea, My Little Owlet." Music—"Hiawatha Primer"—Holbrook.

II.—A dramatization for 3 pupils and a group of squaws and warriors.

PLACE: Same as I. Nokomis and Hiawatha are seated in front of wigwam. (Hiawatha is represented by a boy of eight or ten.)

HIAWATHA: Nokomis, tell me of the stars that shine in heaven.

NOKOMIS: Yes, my Hiawatha. When night comes you shall see Ishkoodah, the comet with fiery tresses. You shall see the Death

Dance of the spirits,
Warriors with their plumes and war clubs,
Flaring far away to northward.

HIAWATHA: And shall I see the pathway of the ghosts, the shadows?

NOKOMIS: Yes, and Wah-wah-taysee, the little fitting, white-fire insect.

Do you hear the sounds of music, words of wonder?

"Minne-wawa!" say the pine trees,

"Mudway-aushka!" says the water.

(They sit silent for a minute.)

HIAWATHA: Nokomis, when shall I have a bow and arrow?

NOKOMIS: Iagoo will show you how to make them when you have learned all about the forest.

(Hiawatha springing up.)

HIAWATHA: But I have, Nokomis. I have learned of every bird its language and call them My Chickens. Of all beasts I have learned their language,

Learned their names and all their secrets,
How the beavers built their lodges,
Where the squirrels hid their acorns,
How the reindeer ran so swiftly,
Why the rabbit was so timid.
I talk with them whene'er I meet them,
Calling them my brothers.

(Iagoo enters from rear.)

HIAWATHA: Here comes Iagoo now.

(Runs to meet him. Nokomis rises.)

HIAWATHA: Iagoo, will you show me how to make a bow and arrow?

(Iagoo sits down. Takes out a pipe. Turns to Nokomis as if to tell a story.)

NOKOMIS: Iagoo, you are a great boaster and a marvellous storyteller.

HIAWATHA (impatiently): I am old enough now to hunt the deer.

(Iagoo rises, nods and goes off the stage, returning with bow and arrows.)

IAGOO: Go, my son, into the forest,
Where the red deer herd together;
Kill for us a famous roebuck,
Kill for us a deer with antlers!

(Hiawatha takes bow and arrows and walks to extreme right of stage. He peers into the distance, finally kneels very carefully. After taking aim, he fires an arrow to one side. He springs up exultantly and drags on the stage a rug (preferably of some skin) to represent the deer. Meantime, Iagoo and Nokomis are seated on the other side of stage, both smoking and talking. Occasionally they glance anxiously toward the forest.)

IAGOO: Hiawatha is a noble boy.

NOKOMIS: Yes, I am proud of him. I hope he is safe in the forest.

IAGOO: You forget how brave and strong he is.

(Nokomis looks anxiously about, then suddenly springs up.)

NOKOMIS: He is coming now. Yes, and he bears the red deer homeward.

(Iagoo rises. Nokomis and he praise Hiawatha. Nokomis leaves stage. Returns with warriors and squaws. They applaud Hiawatha, then sit in circle about him.)

NOKOMIS: From the red deer's hide I shall make a cloak for Hiawatha.
From the red deer's flesh we shall make a feast for Hiawatha.

(They all call out "Soan-ge-taka" and "Mahn-go-taysee.")

FIRST EPISODE—Part III—Scene 2

HIAWATHA'S SAILING.—THE THIRD YEAR

A dramatization of "Hiawatha's Sailing" for 6 pupils and, if desired, a chorus.

Time: 5 minutes.

PLACE: A forest.

DRESS AND CHARACTERS: Branches can be secured from the authorities in charge of parks. The Birch-Tree carries a birch branch or a piece of birch bark. The Cedar, the Tamarack (Larch) and the Fir carry each a branch of their respective evergreen trees. The chorus would carry branches of other trees found in North American forests. (For Hiawatha's costume see Indian costumes in Appendix.)

(The trees are arranged irregularly as in a forest. The Birch, Cedar, Tamarack, Fir, and Oak trees are in front. All are swaying in the breeze. Hiawatha is away, making and trying his canoe.)

THE TALE OF THE TREES

FIRST FOUR TREES (in chorus):

In the solitary forest,
When the birds were singing gayly,
In the Moon of Leaves were singing,
Here to us cried Hiawatha:

OAK TREE:

Did you see young Hiawatha?
What said he to you, O Birch Tree?

BIRCH TREE:

Thus to me cried Hiawatha:
"Give me of your bark, O Birch Tree:
Of your yellow bark, O Birch Tree:
Growing by the rushing, by the stately river,
Tall and stately in the valley!
I a light canoe will build me,
That shall float upon the river,
Like a yellow leaf in Autumn,
Like a yellow water lily!

"Lay aside your cloak, O Birch Tree!
Lay aside your white-skin wrapper,
For the summer-time is coming,

And the sun is warm in heaven,
And you need no white-skin wrapper!"
And I, Birch, with all my branches
Rustled in the breeze of morning,
Saying, with a sigh of patience,
"Take my cloak, O Hiawatha!"

OAK TREE: What said he to you, O Cedar?

THE CEDAR:

Thus aloud cried Hiawatha:
"Give me of your boughs, O Cedar!
Of your strong and pliant branches,
My canoe to make more steady,
Make more strong and firm beneath me!"
And I whispered, bowing downward, "Take my boughs, O
Hiawatha!"

OAK TREE: And he spoke to you, O Tamarack?

THE TAMARACK:

Yes, to me cried Hiawatha:
"Give me of your roots, O Tamarack!
Of your fibrous roots, O Larch Tree!
My canoe to bind together,
So to bind the ends together,
That the water may not enter,
That the river may not wet me!"
And then I, the shiv'ring Larch Tree,
Said, with one long sigh of sorrow,
"Take them all, O Hiawatha!"

OAK TREE: And to you he came, O Fir Tree?

FIR TREE:

And to me cried Hiawatha:
"Give me of your balm, O Fir Tree!
Of your balsam and your resin,
So to close the seams together
That the water may not enter,
That the river may not wet me!"
And I, from my robes of darkness,
Answered wailing, answered weeping,
"Take my balm, O Hiawatha!"

(Hiawatha is seen approaching.)

ALL: Here comes Hiawatha sailing,
Sailing down the Taquamenaw!
(Hiawatha enters, with canoe, if possible.)

OAK TREE (to Hiawatha):

All the trees have told their story

Of their gifts to Hiawatha.
Let me hear your tale, O Strong-Heart,
How your birch canoe was builded!

HIAWATHA'S STORY

(With pantomimic gesture.)

With my knife the birch I girdled;
Just beneath its lowest branches,
Just above the roots I cut it,
Till the sap came oozing outward;
Down the trunk, from top to bottom,
Sheer I cleft the bark asunder,
With a wooden wedge I raised it,
Stripped it from the trunk unbroken.

Down I hewed the boughs of cedar,
Shaped them straightway to a framework,
Like two bows I formed and shaped them,
Like two bended bows together.

From the earth I tore the fibers,
Tore the tough roots of the Larch Tree,
Closely sewed the bark together,
Bound it closely to the framework.

ALL: Thus the Birch Canoe was builded
In the valley, by the river,
In the bosom of the forest.

OAK TREE:

And the forest's life is in it,

FIR TREE:

All its mystery and magic,

BIRCH:

All the lightness of the birch tree,

CEDAR:

All the toughness of the cedar,

LARCH:

All the larch's supple sinews;

HIAWATHA:

And it floated on the river
Like a yellow leaf in Autumn,
Like a yellow water-lily.*

(After this scene, an Indian rejoicing may be introduced, in which all those representing Indians may run or dance around the auditorium.)

*Adapted from "Hiawatha's Sailing" in "Approved Selections—Third Year," published by Hinds, Noble and Eldredge, New York.

SECOND EPISODE

Choral Verse III.....The School

THE COMING OF THE DUTCH.—THE FOURTH YEAR

THE ARRIVAL OF HENRY HUDSON

A dramatization for 16 boys. Time: 4 minutes.

PLACE: In front of a wigwam, made of bark, if possible. The river is behind.

DRESS: Hudson wears a felt hat and possibly a sword and boots. (See histories.) The sailors wear stocking caps and have pistols in their belts. Indian costume (for further suggestions see Appendix). The Indian chief wears feathers. Pipes, bows and arrows and trinkets are used. (For further suggestions see pages 144-148 of Hix's U. S. History for 5A Grade*—a detailed account.)

(A few Indians are building a fire and preparing their bows and arrows. They are startled at the sight of a strange object on the river in the rear.)

FIRST INDIAN: 'Tis a bird with large wings.

SECOND INDIAN: No, 'tis a fish. See how it swims.

THIRD INDIAN: It must be the Great Spirit.




HUDSON AND THE INDIANS

*Published by Hinds, Noble and Eldredge, New York.

* HOLLAND'S NATIONAL HYMN.


Translated by Julian O. Schultz.



1. Who boasts of true Hol-land-ish blood, Whose heart ab-hors the wrong, May
1. *Wien Neêr-lands bloed door de a-ders vloet, Van vreem-de smet-ten vry; Wiens*



join our good-ly bro-ther-hood, May join our fes-tive song. Our man-ly voi-ces
heart roer Land and Kon-ing gloeil, Ver-heff den Zang, as wij. Hij stem met ons, re



let us raise And take him by the hand, And sing the hon-or
reend van zin, Met on-be-klem-de borst, Het rond and har-tig



and the praise Of our dear Fa-ther-land, Of our dear Fa-ther-land.
fest-lid in Voor Va-der-land and Vorst, Voor Va-der land and Vorst.

2 And God upon His heavenly throne,
Whom angel-hosts adore,
Will listen to our heartfelt tune
Now and for evermore.
Next, after the celestial choir,
A kindly ear He'll lend,
Accept and grant our ardent prayer
||: For the dear Fatherland! :||

3 O God, protect our brotherhood!
The land, so fair and free,
Where once our little cradle stood,
And where our grave shall be!
O God, from whom all mercies flow,
We pray, Thy loving hand
A thousand blessings will bestow
||: Upon our Fatherland. :||

2 *De Godheid op haar hemel troon,
Bezongen en vereerd,
Houdt gunstig rok naar onzen toon
Het heilig oor gekeerd.
Zy greft het eerst, na't zalig koor,
Thut hooger znaren spunt,
Het rond en hartig heil gehoor
||: Voor Vorst and Vaderland! :||*

3 *Bescherm, O God, bewaak de grond
Waarop onz' adem gaat!
De plek waar onze wieg op stond,
Waar eens ons graf opstaat!
Wy smeeken, van uw' Vaderhand,
Met diepgeroerde borst,
Behoud roer't lieve Vaderland
|| For Vaderland and Vorst. :||*

*From "Most Popular National Songs," published by Hinds, Noble and Eldredge, N. Y.

FOURTH INDIAN: Let us call the warriors together.

(They call the rest of the Indians. Hudson with a few sailors comes ashore. The Indians form a half-circle and bow down. The chief raises his hands forward to shoulder level, with palms upward. Hudson imitates him. Then all sit down. One of the Indians lights the peace pipe from the fire and hands it to his chief. The chief takes a puff and passes the pipe to the next oldest Indian. After he has taken a puff he hands it to Hudson, who takes a puff and hands the pipe to the next Indian. This is repeated, first two Indians and then a white man taking a puff, until all the white men have had the pipe. Hudson then gives the Indians trinkets, which they admire and put on. Hudson points to his ship and then up the river to ask if he can go further. The Indians use signs to indicate a long way up. As Hudson starts to leave, the Indians fetch skins full of corn, pumpkins, etc. Hudson and his men go to their boat. The Indians watch him sail up the river.)

Chorus.—Holland's National Hymn.....The School

THIRD EPISODE

Choral Verse IV.....The School

THE COMING OF THE ENGLISH.—THE FIFTH YEAR NEW AMSTERDAM BECOMES NEW YORK

A dramatization for 14 pupils, preferably boys, with, if desirable, a group to represent a mob. Time: 5 minutes.

PLACE: Council Hall in the Stadt Huys, New Amsterdam, on September 2, 1664. A table and 14 chairs are desirable, or 14 seats in the Assembly Room.

DRESS AND CHARACTERS: Stuyvesant wears a skull cap, a broad turnover white collar (Eton will do), a military coat and a sword and pistol. He hobbles on his wooden leg. Governor Winthrop, of Connecticut, carries a black felt hat (as much like a Puritan hat as possible) and wears a broad white turnover collar with square tabs in front (Eton collar will do) and a soft black bow tie, preferably with long streamers; a black belt around a black coat, reaching the knees. The seven councilmen hold black felt hats, low in the crowns, with wide brims which are looped up, with or without rosettes. Their coats are long, some loose and some girt at the waist with a military sash. (Todd—History of New York City.) They wear bows at the knees. (For further suggestions as to costume, etc., see Appendix.) The five escorts of Governor Win-

throp, among whom was Pyncheon, are dressed in Puritan costume like Winthrop. Some pupils outside a door or near the scene could act the populace, without special costumes.

(Stuyvesant and the city fathers are seated at a table awaiting the arrival of the embassy from the British warship. They are trying to persuade Stuyvesant to surrender, but he is stubborn. The seventh councilman rises and looks out.)

SEVENTH COUNCILMAN: Here comes our friend, Governor Winthrop.

(Stuyvesant hobbles to the door to meet him. Winthrop and his five escorts enter. Winthrop makes a move to shake hands with Stuyvesant, who draws back and bows stiffly. Stuyvesant bows Winthrop to a chair at the other end of the table. All sit down. Each speaker rises. When he has finished, he resumes his seat. Stuyvesant presides over the meeting.)

STUYVESANT: Governor Winthrop.

WINTHROP: Mine Heer Direktor and Gentlemen of the Council, I am obliged to ask you, in the name of our monarch, Charles the Second of England, to surrender your territory, which he has granted to his brother, the Duke of York, on the ground of prior discovery by John and Sebastian Cabot. You are doubtless familiar with the proclamation, issued by Colonel Nicolls and distributed throughout the town, offering to all who will submit, life, liberty, property, and the fullest enjoyment of every right whether of person or estate. Colonel Nicolls is desirous of avoiding bloodshed, but he must carry out the king's commands. It is useless for you to point your twenty guns against the fleet's three score and two. The magistrates and the clergy beg you to accept the generous terms of the English commander and save your homes from burning and the people from the sword. As my friends, I urge you to surrender.

THE COUNCILMEN (in chorus): We must, we must.

STUYVESANT (angrily): I will never submit. The surrender would be reproved in the fatherland.

WINTHROP: Here is a letter from Colonel Nicolls. (It is passed to Stuyvesant, who hands it to the secretary of the council.)

THE SECRETARY reads: His Majesty's Ship, the Elias (or the Guinea), September 2, 1664. To the Director and Council of New Netherlands: I hereby promise that the Dutch shall have full liberty, equally with the king's subjects, to settle in New Netherlands and to trade with their own country or return thither. Signed, Richard Nicolls, Commander of the fleet. (The Secretary hands the letter back to Stuyvesant.)

THE COUNCILMEN (in chorus): Read it to your people outside.

STUYVESANT (angrily, stamping his wooden leg): I won't!

THE COUNCILMEN: You shall! (Rising to their feet.)

STUYVESANT: I shall not! (Stuyvesant holds the letter above their heads and tears it to pieces.)

FIRST COUNCILMAN (Cornelis Steenwyck): This is an outrage! Let us inform the people! (The councilmen and the English embassy go out and tell the people what has taken place. The embassy returns to inform Colonel Nicolls of Stuyvesant's refusal. Presently a deputy of three prominent citizens come to demand the letter.)

FIRST CITIZEN: The citizens demand that the letter be read to them.

STUYVESANT (showing them the fragments): I have torn it up.

SECOND and THIRD CITIZEN: We want the letter!

STUYVESANT (pushing them aside and hobbling to the door): I'll speak to the mob myself. (He opens the door.)

THE MOB (outside): The letter! Read us the letter!

STUYVESANT: That was addressed to the officials of the government, and does not concern you.

THE MOB: The letter, the letter, you old tyrant, we want the letter!

STUYVESANT (slamming the door): Now to the fort! I'll send Nicolls a letter and cannon balls, if he wants them! (He leaves by a rear door.)

(The Third Citizen, Nicholas Bayard, puts the pieces together, laying them on another sheet of paper. He goes to the door and reads it (as above). As soon as the door opens the people cry, "The letter, read the letter!")

BAYARD: Stuyvesant has gone to the fort. I will read the letter. (He reads.)

THE MOB: We want an English governor. Down with Stuyvesant, the tyrant!

ONE OF THE MOB: Here come the English frigates!

THE MOB (terrified): We'll all be killed!

(rejoicing): Stuyvesant has raised the white flag!

BAYARD: Hurrah for King Charles!

THE MOB: Hurrah for England! Hurrah for English liberty! (An Englishman in the mob raises the red cross flag of England, and starts "Rule Britannia.")

THE MOB: Hurrah for York! New York! New York! New York! Three cheers for the Duke of York! New York!

FOURTH EPISODE

Choral Verse V.....The School

THE REVOLUTION.—THE SIXTH YEAR.—FIRST HALF.

READING OF THE DECLARATION IN NEW YORK

A dramatization for 18 pupils, preferably boys. A smaller number may be used. Duration: 3 minutes.

PLACE: New York City on July 9, 1776. A colonial flag of crossbars and stripes hangs in the rear.

DRESS AND CHARACTERS: Washington and Putnam wear broad-brimmed slouch hats, turned up in front and back. Both have swords. If it were desired to have a more complete costume, they would wear powdered wigs with long cues, white military suits and military or riding boots. The 16 Continentals, Washington's guards, wear swords (or carry muskets.) If costumes are desired they will wear three-cornered hats of blue and the regular Continental uniform of blue and buff. (For further suggestions as to costumes, etc., see Appendix.)

(Putnam is drilling Washington's guards. When Washington enters, they halt. Putnam salutes him, together with the soldiers. Washington returns the salute.)

WASHINGTON: Yesterday Howe landed with several thousand red-coats on Staten Island and has now taken possession of it. No doubt he will soon send me a letter, asking us to surrender. Here is our reply—the Declaration of Independence. See that it is read to every brigade of the Continental Army, beginning with my guards here. (Washington goes to headquarters.)

(General Putnam reads the Declaration of Independence.)

GENERAL PUTNAM: We mutually pledge to each other our lives, our fortunes, and our sacred honour.

SOLDIERS: We do, we do!

GENERAL PUTNAM: May God defend the right! Long live our own United States!

Chorus—"Hail Columbia".....The School

FIFTH EPISODE—Scene 1

Choral Verse VI.....The School

ROBERT FULTON.—THE SIXTH YEAR—SECOND HALF. THE INVENTION OF THE STEAMBOAT

A dramatization for 5 pupils, preferably boys. Duration: 3 minutes.

PLACE: The studio of Benjamin West, London.

For **DRESS AND CHARACTERS**, see end of scene. If possible, there should be an easel, holding a portrait, supposed to be an unfinished portrait of Fulton. He is working at this portrait of himself with brush and palette. One or more fresh canvases are resting against the easel. Some pieces of charcoal are at hand. There is the usual variety of paintings and sketches in various parts of the studio, among which is another portrait.

(West is standing in back of Fulton, giving him suggestions.)

WEST: That shadow under the ear is a little too dark, Robert!

FULTON (touching it up): Is it better now?

WEST: Put a touch of yellow here. (Fulton does so.) Ah! Now it looks fine. It's the best you have done since you began to study under me.

FULTON: Thank you, sir. It is an honor to be praised by Benjamin West, President of the Royal Academy. May I offer you this portrait as a token of our friendship?

WEST: Is this for me? I am proud to have it. Some day you will be a famous painter and I shall have this portrait, "Robert Fulton," by himself, to remind me of your life in my home while you were learning your art.

FULTON: Ah, I am not sure I want to be a painter always.

WEST: Do those inventive dreams of yours still interrupt your paintings?

FULTON: Yes, at times I think I shall have to be an inventor.

SERVANT (entering): Visitors, Mr. West.

WEST: Who are they?

SERVANT: Some English noblemen, sir—Lord Maurice and Lord Upton have come to see your studio.

WEST: I will receive them. (Goes out with servant.)

(Fulton goes on painting. Then he stops and thinks. Suddenly, as if struck by an idea, he drops his palette and brush, puts the portrait aside, places a fresh canvas on the easel and, seizing a piece of charcoal, rapidly sketches a steamboat, with paddle wheels. He is absorbed in the work. West enters with visitors. They look at the pictures around the studio.)

LORD MAURICE: What a splendid battle scene!

LORD UPTON: Look at this portrait, Maurice. I think the portrayal of a man or woman's face is the highest achievement of art.

WEST: Then you will be pleased to see the picture being done by my pupil, Robert Fulton. He is painting a portrait of himself to give to me as a token of his friendship. I intend to do the same for him. Pray step over and see it.

(Lord Upton walks quietly across the room and looks over Fulton's shoulder. He starts back in surprise. Then, trying to control his laughter, he beckons to Lord Maurice to come over. Lord Maurice and West approach and are surprised. Meanwhile Lord Upton puts on his glasses.)

WEST: Fulton! (Fulton goes on drawing the smokestack.) Fulton! What are you doing?

(Fulton, startled, jumps to his feet and stands looking at his drawing.)

LORD MAURICE: What a queer face! He is smoking a rather large pipe, doncherno.

LORD UPTON (examining the sketch closely): Very odd indeed! Is it a furnace, a windmill or a machine for spanking?

WEST: What in the world——

FULTON: That's not my face. It's a steamboat.

THE OTHERS: A steamboat?

FULTON: As I was painting, an idea flashed across my mind, of a boat that would go by steam. Scarce knowing what I was doing, I seized this canvas, and drew the image of the boat upon it.

WEST: Something like my friends, Henry and Fitch, have been trying to do near my home in Pennsylvania?

LORD MAURICE: A boat, afloat, with one of those heavy iron engines in it?

FULTON (emphatically): I am sure it can be done.

LORD UPTON: Do you really think that a boat could carry a Watt's engine, while the engine was carrying the boat over the waves?

FULTON: Yes, I do.

THE VISITORS: Ha, ha, ha! What an idea!

WEST: Don't laugh at Fulton. You may yet cross the Atlantic on a boat propelled by steam.

(Fulton grasps West's hand.)

THE VISITORS: Oh, you Americans have some absurd notions.

WEST: Come down stairs and explain it to us.

(Fulton takes his sketch. All go out. The visitors are smiling.)

Dress and Characters: Fulton, West, and the two visitors wear the European costume of the day, full-coated skirts with velvet collars, frilled shirts and stock ties, and light beaver hats. While painting, Fulton has his coat off.)

FIFTH EPISODE—Scene 2

ROBERT FULTON.—THE SIXTH YEAR—SECOND HALF.

THE DEPARTURE OF THE CLERMONT

A dramatization for 12 pupils and a group to represent a crowd. (Another group might render the sounds of the boat.)

PLACE: On the dock at the foot of what is now West Tenth Street on September 7, 1807. The Clermont is at the left side. There may be a gangplank.

DRESS AND CHARACTERS: Fulton has a yachting cap, such as is worn by sea captains. If further costuming is desired, a blue military coat, worn by officers of ships, and long trousers would be appropriate. The three have sailor caps and, if possible, sailor suits. The four spectators (one a child) need no special costuming. Livingston and his three friends wear the European costumes of the day, full-skirted coats, frilled shirts and light beaver hats.

(A number of sailors are putting coal aboard.)

FIRST SAILOR (Swedish): Douse my tops'ls, but Fulton makes us all crabs or eels.

SECOND SAILOR (with an Irish brogue): Smash your smokestack, ye mean, Johan. The Clermont is no sailboat.

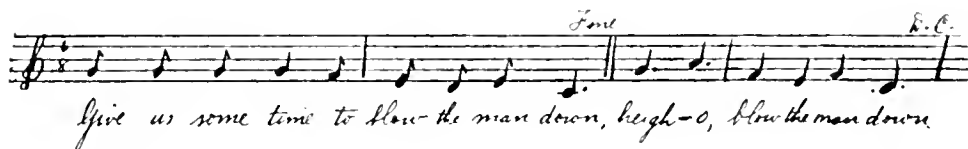
THIRD SAILOR (Scotch): But, mon, she has some sail, in case the engine braks.

(Fulton comes down the gangplank.)

FULTON: Come, men, you must get the coal aboard quickly. I expect Livingston and my other guests soon.

(Fulton goes back to his boat.)

The sailors work faster, singing:



(They sing this refrain three times and then go aboard, as the spectators begin to arrive, one by one at first, later in groups.)

FIRST SPECTATOR (addressing the second to arrive): Good morning, Mr. Johnson, have you come to see Fulton's Folly?

SECOND SPECTATOR: Yes, I've come to see the fun. It won't work.
(Another spectator arrives, leading a child by the hand.)

THE CHILD (pointing up): Oh, father, see the funny boat with a stove pipe sticking up.

THE FATHER: That's what they call a steamboat, a new invention by a man named Fulton.

(Now the crowd begins to pour in. Some people are jeering. Others are tapping their foreheads significantly. Chancellor Livingston and his three friends, New York officials, are seen approaching.)

FIRST SPECTATOR: Here comes Chancellor Livingston.

SECOND SPECTATOR: I don't think the Clermont will take him to Clermont.

(Livingston and the officials arrive on the dock.)

THE FATHER: Three cheers for Chancellor Livingston! Hip, hip!

THE CROWD: Hooray.

LIVINGSTON (to his friends): I wish they would cheer for Fulton. He must be on board, looking over his engine.

(Fulton comes to the gangplank to receive Livingston. The crowd jeers him.)

FIRST SPECTATOR: Bring us back a chip of the North Pole.
(Fulton goes back to the boat.)

* * * * *

(If convenient, Lord Maurice and Lord Upton of Scene 1 might be introduced here.)

LORD MAURICE: I must say I am surprised to find so many people in New York.

LORD UPTON: I have met surprises on all sides since we sailed up the bay. See what an odd boat.

LORD MAURICE: Just like the sketch we saw in West's studio. How ridiculous it looks. Do you remember the portrait West invited us to see?
(Both laugh.)

LORD UPTON: Here comes Fulton now.
(Fulton comes down the gangplank.)

LORD MAURICE: How do you do, Mr. Fulton? Do you remember us?

FULTON: Yes, Lord Maurice and Lord Upton. Here is my steam-boat. May I invite you to be my guests on the opening trip?

LORD MAURICE: Thank you, I appreciate the honor, but I really can't accept.

LORD UPTON: Nor I, thank you. Hope you have success.

FULTON: Thank you. Good day, gentlemen. (He goes aboard.)

LORD MAURICE: I'm not prepared to die just yet.

LORD UPTON: Let us stand further back. It may blow up.

(They go to the rear. Fulton's voice is heard on the boat. It is one o'clock. "Pull in the gangplank!" The sailors obey. "Cast off!" The boat whistles. All jump, startled.)

THE PEOPLE (whispering): It's moving, it's moving!

(The spectators stand in silent amazement. Suddenly a cheer is heard from the Clermont. Then the spectators answer with cheers, claps, the waving of handkerchiefs and flags, and the tossing of hats. Meanwhile the Clermont's whistle grows fainter and fainter.)

Following this scene the "Song of the Steam Engine," (page 92, "Pieces for Every Occasion,"* by C. B. Le Row) might be recited in concert or solo.

PARADE IN HONOR OF FULTON.—THE SIXTH YEAR.

Air.—"The Red, White and Blue"..... Orchestra or School

EPILOGUE IN SCENES—Part I

THE RIVER AND THE SCIENCE OF FORESTRY.— EIGHTH YEAR—FIRST HALF.

I. Studying the Forests. Characters: Leader. Six students. Scene Plot: Forest. Costumes: Corduroy coats, yellow leggings; telescope, camera, surveying instruments, note pads.

*Published by Hinds, Noble and Eldredge, New York.

II. Spraying the Trees. Characters: Pumper. Two sprayers. Scene Plot: Forest. Costumes: Laborers' costumes splattered with lime; a barrel and pump.

III. Fighting Forest Fires. Characters: Eight farmers. Scene Plot: Men digging a trench, visible through the smoke. Just outside the village. Costumes: Farmers'.

EPILOGUE IN SCENES—Part II

RIP VAN WINKLE.—SEVENTH YEAR—FIRST HALF.

Characters: Rip Van Winkle. First Dwarf. Second Dwarf. Third Dwarf. Costumes: Rip—Brown breeches and coat; gaiters, cap. Dwarfs—Enormous masked heads, lofty tapering hats. Time: 5 to 8 minutes.

Scene 1.—A wood. Report of a gun is heard. Shortly afterward, Rip enters with fowling piece. Soliloquy. Sleeps. Voice calls. Silence. Suddenly a noise like a noise of rolling cannon balls is heard, then a discordant shout of laughter. Rip sits up astonished. Enter a dwarf carrying a heavy sack with difficulty. Pauses. Examines Rip. Invites him to help him carry the burden. Rip consents. They disappear.

Scene 2.—Inside of cave. Dwarfs with enormous heads playing games or talking. Conversation about the missing dwarf. Rip and dwarf enter. The dwarfs dance a wild dance. Rip watches. Joins. Falls exhausted. Dancing ceases. Dwarfs utter three ho, ho, ho's. Disappear.

WORDS OF SCENE 1

RIP: Whip-poor-will! I think they'll whip poor Rip. Wish I had one of those fine guns Knickerbocker talks so much about, one that fires around the corner. Ha! How I'd bring them down. How sleepy I am; guess I'll take a nap here in the mountains.

(Pause. Noise. Rip sits up. Voice calls again.)

(Pause.)

VOICE OUTSIDE: Rip Van Winkle!

RIP: Who can it be? Sounds like my wife's voice.

VOICE: Rip Van Winkle!

RIP: Here I am.

(Enter dwarf with bundle.)

WORDS OF SCENE 2

FIRST DWARF: Since on earth this only day
In fifty years we're given to stray,
We'll keep it as a holiday;
So, brothers, let's be jolly, let's be gay.

SECOND DWARF: But question, where's that lazy wight
Who, soon as sun withdrew its light,
Was for earth's richest fruits sent,
And has such time in absence spent.

THIRD DWARF: Perhaps with some misfortune he's been doomed
to meet,
Crossed, no doubt, on road by mortal feet.

FIRST DWARF: Twenty years in slumber's chain,
Is the fate that we ordain;
Yet if merry right he prove,
Pleasing dreams his sleep shall move.

SECOND DWARF: Our brother comes, and up the rugged steeps,
See, a mortal Swaggrino's presence keeps.

THIRD DWARF: Twenty years in slumber's chain
Is the fate that we ordain;
He comes! He comes! Let silence reign!
Let silence reign! Let silence reign!

(The dwarfs station themselves in motionless attitudes. Swaggrino and Rip enter. Rip, aided by the Dwarf, places the burden on a rock. The dwarfs remain immovable.)

RIP: I'm dead, I sure am. After all, they're a harmless set. No arguing with them; they're all dummie. They're a deadly, jolly, lively set.

(Grotesque dance. Rip watches. Joins. Falls exhausted. Dwarfs utter the cry "ho" three times, then disappear.)

Choral Verse VII.....The School

Scene 3.—A tableau showing the return of Rip Van Winkle. Time: 5 minutes.

DRESS AND CHARACTERS: Rip as in the other scenes, but tattered. A group of people, about 12 in number, in Dutch costume. Father Knickerbocker wears Dutch costume. (See costumes in Third Episode.) This scene represents a market place on a holiday occasion. People are laughing, talking and dancing. When Rip appears, all become silent. The people regard him with astonishment. Knickerbocker approaches him, recognizes him, and introduces him to the crowd. Then Knickerbocker leads Rip away amid shouts and hurrahs.

EPILOGUE IN SCENES—Part III

THE HUDSON AS A GATEWAY FOR COMMERCE.—

SEVENTH YEAR—SECOND HALF.

An arch covered with blue bunting bearing the word "Hudson," in white letters, represents the river as a gateway. The arch may be made of cardboard or wood. It is seen in the center of the stage, a little to the left. A girl dressed to represent the Statue of Liberty is seen a little forward and toward the right. Liberty is draped in an American flag, wears the regular Liberty cap, and holds aloft a torch. Children enter from left, back. They are dressed to represent the products brought down the Hudson, or carry the same, as corn, wheat, grapes, apples, pumpkins, dairy products, manufactured articles, etc., etc. They pass through the arch and group themselves between the Statue of Liberty and the arch a little to the rear. (If the stage is small they may pass off.) Tableau.

EPILOGUE IN SCENES—Part IV

THE HUDSON AS A GATEWAY FOR THE NATIONS.— EIGHTH YEAR—SECOND HALF.

The stage is the same as at the close of Scene 3. From the front right children appear dressed to represent the different nations of the world. Each one carries flag of the country he represents. They salute Liberty as they pass, and then go through the arch. When all are on the stage they stand in place. Unseen, Father Knickerbocker comes in from rear of stage and suddenly appears in front of children who represent the products which come down the Hudson.

FINALE.—HUDSON-FULTON REJOICING FATHER KNICKERBOCKER CALLS ON ALL NATIONS TO PARTICIPATE

FATHER KNICKERBOCKER: What a change! Can this be the same place that I left? Why, yes, here it is at the mouth of the beautiful Hudson. When I left there were only the Dutch, but now there are all nations living in peace and freedom. I wish I could hear them sing.

CHORUS: Well, have your wish.

Each sings a few lines of the national song for her country, but all join in singing "America," showing they have become American in ideas. Grand procession.

(From "The Most Popular National Songs."*)

1. Holland's National Hymn, page 113 (reprinted in Second Episode).
2. English—"Rule, Britannia!" (Chorus), page 93.
3. German—"Die Wacht am Rhein" (Chorus), page 103.
4. Scotch—"Auld Lang Syne" (Chorus), page 90.
5. Irish—"The Harp that Once," page 115.
6. Swedish—"Charles John, Our Brave King," page 111.
7. French—"La Marseillaise" (Chorus), page 104.
8. Italian—Italian Hymn, page 85.
9. Spanish—National Song, page 108.
10. American—"America," page 5.

Chorus.—"America".....The School

FATHER KNICKERBOCKER: Come, ye peoples of the past and join me in the Hudson-Fulton Pageant.

(All participants in the Pageant pass under the arch and are reviewed by Father Knickerbocker.)

SALUTE TO THE FLAG

I pledge allegiance to my Flag and to the Republic for which it stands—
one nation, indivisible, with liberty and justice for all.

Chorus.—"The Star Spangled Banner".....The School

*Published by Hinds, Noble and Eldredge, New York.

APPENDIX

SUGGESTIONS FOR GIVING THE PAGEANT

ORGANIZATION.—It is advisable to have a chairman for each episode. This chairman will have charge of the entrances and exits of all participants in the episode and of whatever properties are used throughout. This chairman will be, so to speak, play leader, or stage manager, for the episode. If the children understand the pageant as a dramatic game and it is carried out in that way rather than as a theatrical exhibition, the responsibilities for directing the pageant will be light. Nevertheless, the duties should be divided according to episodes or years rather than left to one or two people.

Pupils enter heartily into affairs of this kind. Pupil committees will, with a small amount of supervision, carry out details of preparation wherever details are desirable.

SUBSTITUTES.—In juvenile dramatics, it is very important to assign at least one substitute for each important part and a number of extras for each group of soldiers, Indians, etc. Each chairman should receive lists of all the players and substitutes of the episode.

FORM OF LIST FOR EACH SCENE

Episode.	Scene.	Class.	Room.
Parts.	Players.	Substitutes.	

Where the players in one scene come from various rooms, the room of each player should be indicated.

Substitutes for important parts should be assured of a place in the scene by being given a regular minor part, as in a group.

THE SCENE OF ACTION.—A platform is not necessary, though desirable, for pageantry. Many pageants have been given successfully on fields and playgrounds. Indoors, advantage can be taken of aisles, doors, and corners for different scenes.

REHEARSALS.—The Springfield Historical Pageants on July 5, 1909, were given successfully by school children without any rehearsal of the scenes. The players were given the regular programs, which told in detail what was to be represented. Those who were to speak received copies of their lines.

Much rehearsing turns a dramatization into a theatrical performance. If a general rehearsal is desired, it can be shortened by including only the beginning and the ending of each scene.

COSTUMES.—Costumes are not essential in dramatization. They increase the pleasure and value for pupils, especially when the costuming is done by the pupils themselves. Paper of various kinds lends itself to many uses in costuming. Old-fashioned clothes, discarded toys, cadet uniforms and muskets, etc., can often be utilized. Uniformity in dress, swords, etc., is unnecessary.

Where one piece of costume is wanted, appropriate headgear is usually most satisfactory. Typical caps can usually be bought cheaply and afterwards worn regularly, such as sailor and soldier hats. Odd shapes or regular hats can be constructed out of pasteboard. Felt hats can be pulled into different shapes after being well soaked in hot water.

The following were used in costuming "Indians" at Springfield, Mass.: Jerseys, dyed to match red paint given by a costumer; five yards of red cotton cloth apiece; swimming trunks and sneakers; blankets for the squaws; wigs from costumer (these can be made of black cotton, sewed to a skull cap); corn sacks, made of cotton cloth, 1 1/4 yd. by 1 yd., cut like a skin and dipped in crude oil containing some mahogany stain, and all, except one, stuffed with hay; wampum, made of puffed rice, strung on coarse thread and made into necklaces 24 feet long; bows and arrows, made by a carpenter at 10 cents the pair; T D clay pipes at 2 cents each. Few Eastern Indians wore feathers.

SCENERY.—Scenery is naturally the last embellishment of dramatization. Where it is desired, the aim should be to have a few suggestive properties. Folding screens can be put to various uses. Blackboard sketches can be used in the classroom, and portable blackboards might be used in assembly halls.

Some private schools have directed the pupils in the construction and painting of scenery. In this connection, the supervisors of drawing and of shop work have rendered valuable assistance.

A wigwam may be made of three poles, possibly window poles, tied where they cross, and covered with dark blankets or carriage robes (buffalo robes).

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